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# *The MCA Advisory*

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*The Newsletter of Medal Collectors of America*

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**Dues:** \$20.00/Year

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## **Coming Events**

August 8-12, 2007--ANA  
Convention in Milwaukee

August 9, 2007--MCA meeting in  
Milwaukee at 3:00 p.m. Room 102

## **What's New on Our Website!**

CHECK OUT OUR WEBSITE EVERY MONTH

[www.medalcollectors.org](http://www.medalcollectors.org)

## **From the Editor**

We are blessed with a wealth of good material for this issue, the variety of which is truly exhilarating. Ye editor visited the British Museum and the National Maritime Museum earlier this month but, with our pages overflowing, we will withhold a report until June.

## **Biographical Sketch of Benjamin Weiss (Our New Webmaster)**

Born in the Bronx and raised on a chicken farm in New Jersey, Ben received his undergraduate and graduate training from the Philadelphia College of Pharmacy and Science, where he earned a Ph.D. in Pharmacology in 1963. He took a Postdoctoral Fellowship at the National Heart Institute, National Institute of Health. Since then he worked at Columbia University, the National Institute of Mental Health, where he held the position of Chief of the Division of Neuroendocrinology, and the Medical College of Pennsylvania, where he held the positions of Professor of Pharmacology and Psychiatry and Chief of the Division of Neuropsychopharmacology. He was also a Visiting Scientist at the Mario Negri Institute in Milan, Italy, and a Visiting Scientist at the Weitzman Institute in Israel. He currently is Emeritus Professor of Pharmacology and Physiology at Drexel University College of Medicine.

During his scientific career Dr. Weiss has received several Honors and Awards, including a Gold Medal for attaining the Highest Scholastic Average of College Graduates, the Joseph W. E. Harrison Award for Excellence in Pharmacology, the Frederick William Haussman Memorial Prize, the Dobbins Scholarship, Rexall Award, Borden Award, the Christian R. and Mary F. Lindback Award for Distinguished Teaching, a MERIT

Award from the National Institute of Mental Health, a Research Medal awarded by the University of Milan, Milan, Italy, and an Outstanding Scientist Award from the China Bureau of Foreign Experts Affairs, Suzhou, China. He was also named as one of the Top One Thousand Most Quoted Scientists in the World.

Dr. Weiss has edited two books and has published over 300 scientific articles on his research in the fields of Molecular Biology and Molecular Pharmacology. He has been an invited speaker at most of the major universities and research institutions in the United States and at dozens of national and international conferences, which has afforded him the opportunity of visiting some of the greatest museum collections of medals in the world. These included a number of fine collections of medals not normally on public display, such as the wonderful collection of medals compiled by George III of England at the British Museum, London, the entire Kress Collection of Renaissance Medals at the National Gallery of Art, Washington, D.C., the Vernon Hall Collection of European Medals, the Hunterian Collection at the University of Glasgow, Scotland, and the collection of Italian Baroque medals at the Modena Museum, Modena, Italy.

Ben was introduced to the field of medal collecting in 1972 and since then has been an avid collector of Historical and Commemorative Medals. In addition to collecting medals, he now spends his time woodworking, gardening, and playing with his grandchildren.

**(Aren't we lucky to have him—ed.)**

Notice Sur La Vie et Les Ouvrages D'Augustin Dupré. By Charles Blanc, at the Institut de France, Académie des Beaux-Arts, October 26, 1870. Extract translated by Len Augsburger.

By a remarkable coincidence, 200 years apart, the name of Dupré [1748-1833] was one of three artists who excelled in medal engraving [reference is made below to two others also bearing the name Dupré], the most skilled artists of our school, as one remembers that the famous Varin [French engraver, 1604-1672] was from Liège [northwestern region of France, bordering Belgium], and that his name, before being Frenchified, was written as *Warin*.

Is there any obscure ancestral link between Guillaume [William] and Abraham Dupré, both Champenois [referring to a language spoken in the Liège region], who engraved coins of Henri IV and Louis XIII, and Augustin Dupré, author of coins of the [French] Republic? This is [but] a small possibility, in consideration of the difference of their conditions and the distance, at that time considerable, that separated the Champagne [region] and Forez [central France, birthplace of Augustin Dupré].

Augustin Dupré, born in October 1748, was the son of a master shoemaker from Saint-Étienne; he had no other education than that received at the Catholic school. His appetite for drawing manifested itself early, and, a peculiar thing – the common theme of his sketches in his notebooks and on the walls were the exploits of Mandrin [Louis Mandrin, 1724-1755, sort of the Robin Hood of his day], who was already a historical legend. The young artist was never more happy than when he could scribble or pencil the combat between the smugglers of Mandrin against the troops of the king.

Robust, energetic and tempered as the steel of his region [Saint-Étienne being known as an iron and steel center], Augustin Dupré seemed made for a completely different career

than that which made him famous. However, he possessed the essential virtue of an engraver – patience. After some time passed in an arms factory, he left to follow the course of engraving and sculpture opened at Saint-Étienne by Jacques Olanier [a number prominent artists came out of this school, opened in 1766]. Among all the students, Dupré stood out.

When he was 20 years old, Augustin Dupré, under the pretext of making, as a good worker, his tour of France, desired to seek his fortune in Paris [the Grand Tour was an English concept originating in the 1600s, intended to inculcate some measure of continental seasoning into young aristocrats. The young being young, “a great deal of time was spent in more frivolous pursuits such as extensive drinking, gambling, and intimate encounters”, according to one observer]. His father, not being able to give him a lot of money, equipped him with two beautiful pairs of shoes, and the young man set out on foot, carrying on his back a packet in which his mother slid a roll of six livres, in pieces of six liards [old French copper coin]. He arrived in Lyon in 1768. There, in visiting the schools of the city and those of the religious community, which were then greatly rich in paintings, he believed he had a true vocation of painting, to the point that he imagined becoming a monk, with the intention of one day painting the cloister murals where he had found life and shelter. But this beautiful project did not follow, and Dupré started again for Paris.

At the time, one knows, employment was not free. Before practicing in a city, one had to pass the test of an apprenticeship short or less long, following the local custom, and in order to become a master, aptitude was not sufficient – one had to obtain it by paying. Augustin entered [into the profession] with an engraver as apprentice “au pair”, that is to say for lodging and food. He did not have until six months a monthly pay of six livres. However, the work vanished in his hands. He attacked

the metal with such sureness that he took from the first stroke the surprise of [even] the most bold workers. As for drawing, he proved himself very skillful – how? By studying the book of Jean Cousin [sixteenth century French artist], where he learned, without the aid of any master, the proportions of the human body, the names and functions of the principal muscles, and the geometric methods of expression in miniature, methods as useful in conventional art as in bas-relief.

One day, the ambassador of Spain entered in the workplace of the patron of Dupré to order the engraving of two sword that he wanted to offer as diplomatic presents. Having made the tour of the atelier, to see with his own eyes which worker had the most talent and most care, he stopped in front of the work of Augustin, took pleasure to see the tool handling, and designated him for the execution of the order. The patron exclaimed saying he had [other] workers, who must be hired before a simple apprentice. But the ambassador insisted, and the work was entrusted to Dupré.

We have held in the hand one of the two swords [the Musée Carnavalet in Paris has several garde d'épées of Dupré, possibly part of the sword referred to here]. The pommel [round knob at the end of the sword], the handle, the garde are ornamented in figures that heighten the form without changing it too much. Those of the handle having nothing but a subdued relief, in order to easily and surely manage with the hand. On the pommel, one sees the cavalymen with a very high projection, that comes out of the knob where it is deep-set. The garde is decorated with trophies in disorder, mythological heroes, battling with a lion and bull. The style of the reliefs is not original – the infants are modeled in the style of la Rue and of Clodion, with the morbidity so researched in those days, and the detailed depressions of the flesh. The horses have fine heads, large hindquarters, and elegance. The riders recall those who make the shot of the gun in the encounters of Bourignon

and Parrocel [reference is made to battle scenes painted by Bourignon, 1621-1676, and his student Parrocel, 1648-1704]. But everything is at least treated as an alert and supple engraving – the proportions are excellent, the art is studied and desirable.

Dupré was a rather handsome young man, brown haired, white skinned, with blue eyes and dimples at the cheek and chin. His energetic and impassioned face expressed at the time tenacity and ardor. At the time he engraved the swords of the Spanish ambassador, he was chased from the atelier where he was finishing his apprenticeship, for having attracted the daughter of his master and obtaining from her a kiss.

Informed of this misadventure, which interested him all the more in Dupré, the ambassador withdrew his order [from the patron], settled his account, and ran after Dupré to have him finish the engraving of the two swords. [The ambassador] rented for him a workshop, bought tools, and advanced [to Dupré] a little money. But hardly had he moved in, when the sergeants of the master arrived, who seized the work and the tools, in the name of the law, because it was forbidden for a worker and even more so for an apprentice, to practice in any other place away from his master. Dupré was forced to hide himself, procure new tools and work only at night. In the day he was occupied by study, drawing, modeling, and of course reading. Dupré felt the need to teach himself, and, to his own good, he supplemented the insufficiency of his initial education, in learning that an artist can not decently ignore fables, history, and iconology.

At that moment, Turgot [French economist and statesman, at the time comptroller-general] abolished the [system of] jurands [guilds or professional groups] and masters, and the liberty of work was proclaimed by edict. Augustin Dupré was now an artist in full possession of his career – soon the Revolution would make him a master.

Meanwhile, what was remarkable, was that he received all the impressions of his times. Little by little, as the events went by, he changed himself, became stronger, and little by little his character asserted itself, coming into his own. The six guilds of merchants [an important Paris trade association] had him engrave a jeton [see drawing] that represented Hercules trying hard to break over his knees an inflexible bundle of stick, with this motto: VINCIT CONCORDIA FRATRUM [harmony among brothers is victorious]. In 1776 he struck a medal in the honor of American liberty – France protecting the young American (an infant) against the leopard [the author had apparently not seen the reverse of the Libertas medal, which commemorates battles occurring in 1777 and 1781]. In 1778, Franklin ordered his seal, IN SIMPLICI SALUS [in simplicity, health], and soon Dupré engraved the portrait of this grand philosopher [the FRANKLIN NATUS BOSTON medal]. The portrait is of a relief rather high, that is not suitable except for medals, it is treated in the style of the French school, that always attached importance to the expressive quality of the flesh. The artist makes the planes felt, the softness, and to say in this way, the trembling, in a way to say the age of the model. He openly showed the effect that the hands of time impressed on the face [of Franklin] – but, overall, he marvelously expressed the moral aspect of the wise American, his good-naturedness, profound wisdom, his air of serenity and integrity. There was a verse in six syllable form, composed by Turgot, who formed the famous legend of this medal, ERIPUIT COELO FULMEN, SCEPTRUMQUE TYRANNIS (“he snatched the lightning from heaven and the scepter from tyrants”).

A thing to say in the honor of Dupré, was that he was a friend of Franklin, even before having modeled the portrait of his illustrious man. Franklin lived in Passy, and each day he came to Paris, most often by foot, on a path along the Quai de Billy [today the

Avenue de New York in the sixteenth arrondissement of Paris]. Dupré, who lived in Auteuil, followed the same route smoking his pipe, and in this way the artist and the genius [were] made acquaintances and soon joined themselves in friendship. From that, without doubt, [came] the works by the engraver devoted to American liberty. One must remember, indeed, that the young America, still fighting with the leopard (lapidary style), occupied for a long time the thoughts of Dupré and his chisel.

Already, in 1776, under the legend LIBERTAS AMERICANA, he had marvelously symbolized American genius by the head of a young woman, with scattered hair, and a fierce eye, who carries over the shoulder a pike thrown crosswise and surmounted by a Phrygian bonnet. It was indeed this Liberty of savannas [treeless, open plains], without ancestors or masters, that would found a civilization completely new and strong. Two years later, (actually seven years later—ed.) on the reverse of the medal of Daniel Morgan, the artist would represent this crowned hero by an allegorical figure, rather similar to the Indian chiefs of Lebarbier [reference is made to the Indian themes in the work of French artist Jean-Jacques-François Le Barbier, which in turn reflected a widespread enthusiasm in France for all things American], whereas on the reverse of the medal dedicated to [John] Paul Jones, he retraced in miniature the battle of Serapis.

Dupré, we have said, did not find his style except under the inspiration of a revolutionary spirit. His mind was open to the general sentiment which animated France, and that would soon exalt it. But, until the point when the Revolution broke out, he stayed true to the habits and forms of contemporary art. One moment, he imitated the picturesque manner introduced in the statues of Pigalle [reference is made to French artist Jean Baptiste Pigalle, 1714-1785]. I speak of this antique style, a little crumpled and graciously

fake, that was at the time in vogue among our most skilled sculptors. Another time Dupré came closer to the style of Lagrenée [neoclassical painter, 1725-1805] in the attractive medal AMORIS MUTUI PIGNUS [in the honor of the birth of a daughter to Louis XVI and Marie-Antoinette in 1778], where one sees France receiving a newborn infant from the hands of a young man, who is Love himself. Another time he wavered between Greuze and Fragonard [both French rococo painters], in composing the Sacrifice à l'Amour [a uniface trial exists in the Musée Carnavalet]. Sometimes he inclined to the cool wisdom of Vien [another rococo painter], or rather he was seduced by the sweetness and tender grace of Prudhon [neoclassical painter, 1758-1823], and there was in his work such a piece of goldsmithing – a broche in the form of a button – that one would take for a design of this master [Prudhon], embossed by chisel. Two women timidly lean over to wake a sleeping Love. They are dressed in drapery in fine pleats that envelop their form without revealing too much, the touch of the chisel is soft, rich, and warmly imprinted. It is an exquisite piece.

The bas-relief is an admirable convention, and, of all the work of the artist [Dupré], it is maybe this where he comes into the highest art. The ancients abstained from showing perspective. They always considered the field of bas-relief as a solid plane, not being able to represent the air, the sky, the space. Their taste warned them that if the wall of marble or bronze of the medal was given to us as the sky, it would be inadmissible that the objects in relief project a shadow. Sculpture, elsewhere, not more than the carving, did not know how to express the distance by the gradation of tint, so easy in painting, because light strikes the planes of a medal at the same time, and thus engraving missed the lies that lighting allows in painting.

The moderns employed in this respect a dangerous liberty, but sometimes succeeded. Augustin Dupré was one of those who boldly

pushed back the limits that antiquity forbade to bridge. He crossed the field of his art with an audacity that ought not be imitated, but with the sureness of a master. He even went from one extreme to the other, varying his processes according to whether he engraved a coin, of which the thickness must be exactly maintained to the level of the sides, or of a medal commemorating historic events. Under his hand, a projection, hardly sensitive to touch, sufficed to model the head of Louis XVI – that which must be the reverse of the écu of six livres – and this head, it becomes more pronounced, it emerges with as much power as if it was of high relief or of ronde-bosse [low relief sculpture]. At other times, oppositely, Dupré allowed himself to multiply the planes, but at that time only because it had to do with a group of a great number of figures, either in the melee of battle, or in the perspective of a review, like that of Frédéric II [reference is made to Dupré's 1777 medal of Frederick II, King of Prussia]. The combat of Cowpens, fought in America by Daniel Morgan, was the subject of a medal that seems to tremble under the movement of the jumping horsemen and infantrymen that flee to the bottom, dug in by the imperceptible folds of the metal, and where the smoke of the cannon is going to disappear. The flotilla of the count d'Estaing [reference is made to a medal commemorating d'Estaing's victory in naval engagements against the English] that spreads out its sails in a composition with not more than a thickness of 2mm so that the juxtaposed vessels produce the illusion of distance, and the ocean, depicted by some waves, portrays to us the idea of depth.

The medals dedicated to Franklin, to [John] Paul Jones, to Desgalois de la Tour [Jean Baptiste des Galois de La Tour, 1715-1802, French politician, medal executed in 1788, significant as a Dupré-Gibelin collaboration], and those that consecrate the conquest of American liberty, the institution of the town hall in Paris, the confederation of the French at the Champ de Mars, have brought out

the talent of Dupré and [put] his name in favor. While Duvivier was the Engraver General of coins, his work was attributed to the engraver of Saint-Étienne [Dupré], and more than once the obverse of one was married with the reverse of the other. There was even of the question of whether to replace Duvivier with Dupré, but Dupré himself suggested the fair idea of opening a competition, that was opened, indeed, by a decree of the National Assembly on April 9, 1791. The committee of coinage, after having heard Duvivier, Gatteaux, Bernier and Dupré, gave preference in projects to the last, which was adopted by article 11 of the decree, conceived as follows.

“The reverse of gold coins, of écus and half-écus, will be struck with the Genius of France standing in front of an altar and engraving on the tables the word *Constitution*, with the scepter of Reason, designated by a wide open eye. There will be at the side of the altar a rooster, symbol of vigilance, and a bundle of sticks, emblematic of unity and armed force.”

The most eminent artists presented themselves at the competition, being Bertrand Andrieu, Pierre Droz, Benjamin Duvivier, Nicolas-Marie Gatteaux, François Vasselon and Augustin Dupré. The entries of the contestants were publicly exposed and judged by the Academy of painting and sculpture. The prize was awarded to Dupré, who obtained 40 of 57 votes. He was by consequence named Engraver General of the coinage of France by decree of the Legislative Assembly on July 11, 1791.

*Acknowledgments: Frank Campbell at the ANS furnished a copy of this article, and Alan Stahl's work on the Comitia series from the 1995 COAC was referred to several times. I should add here, as it bears multiple repetition, that the eagerly anticipated Adams and Bentley book on the Comitia series is now available from George Kolbe, via [GFK@numislit.com](mailto:GFK@numislit.com)*

(In their excellent book, *Augustin Dupré*, Rosine Trogan and Philippe Sorel dispute Saunier's contention of a friendship between Franklin and Dupré in 1782 when the Libertas project was awarded. Dupré got the assignment on the merits, they argue. However, it is worth pointing out that there is evidence of a friendship having been established by 1784, when the first version of the Franklin Natus Boston medal was executed.—ed.)

## A Favorite Medal #2

### The Peace of Breda

(by Samuel Pennington)

It was love at first sight when I opened my Stack's catalogue for part 13 of the John J. Ford, Jr. sale and saw the silver medal commemorating the Peace of Breda in 1667 which ended the second Anglo-Dutch War (1665-1667). I had never seen so much beauty nor so much going on in any medal.

There she was, as the book, *The Proud Republic, Dutch Medals of the Golden Age* described her: “the Female personification of the United Provinces or *Neederland* ... wearing a helmet, a breastplate over a loose talaric chiton, and high laced sandals. In her right hand she holds a scepter terminating in an open eye and in her left a spear with seven arrows attached, representing the seven provinces. She stands upon the naked, gorgon-headed female figure of Envy, who holds a heart in her left hand and a snake in her right, and is flanked at left by a lamb and at right a lion. in the background are warships, burning at left, undamaged at right; beyond, the castle of Breda.”

And that was just the obverse side.

On the reverse was the “Facing female personification of Peace with long flowing hair, wearing a loose talaric chiton off the right shoulder and an oak-wreath crown. In her right

hand she holds a sheathed sword with an olive or laurel wreath on its point; her left arm supports a large cornucopia, while her left hand holds a caduceus. She stands upon a broken sword, a "lobster-tail" helmet, a crown, and a moneybag. In the background, ships at sea; above, a hand emerges from clouds holding cords from which are suspended the shields of Great Britain at left (inaccurate as shown) and the Netherlands at right (somewhat simplified). From the top, swags of flowers and fruit hang to either side."

That's a lot to cram into two sides of a three inch silver medal!

Of course I had to look up what a "talaric chiton" was. It's a loose-fitting ankle-length tunic.

The silver medal was designed by Christoffel Adolfszoon (c. 1631-80) to commemorate the Peace of Breda, in which the Netherlands ceded New Netherlands (New York) to England, while England ceded Suriname to the Netherlands. According to one source, the treaty was regarded a gain for the Netherlands. Given real estate prices in New York versus Suriname today, I'm not sure it was such a bargain in the long run, but then those nasty Colonists would have taken over New York, and the Dutch would have had nothing.

But all those images had a purpose. The burning ships were British. Dutch Admiral Michiel Adriaansz De Ruyter had broken chains which blocked the Thames and had burned the English fleet anchored at Chatham, which was torched in turn.

Again quoting from *The Proud Republic*..., "This intriguing and controversial medal, like the preceding example, celebrates the peace settlement that ended the Second AngloDutch War (1665-67). It may eventually have become a peripheral reason for the re-opening of hostilities by Charles 11 against the Dutch, thus precipitating the Third Anglo-Dutch War (1672-1674). Charles took exception to both the imagery and the texts on

the medal and insisted that the dies be broken and the medallist punished. Official complaints were made to the Dutch, leading to the destruction of the dies by the Provincial States of Holland, the offering of an apology, and the denial that any insult was intended to the English king. At the same time, however, Adolfszoon was rewarded with a handsome compensation of 3030 guilders, an act that further disturbed Charles. Not only did the king and his government resent the representation of the burning of English ships at Chatham on a medal supposedly commemorating the reconciliation of the two opponents, but Charles also perceived a number of derogatory personal references that caused this most easy-going of monarch's grave discomfort."

Wow! I was hooked. Not only were the images great, but some historians felt that this medal had led to another war.

The medal came up in the Ford XIII sale January 16, 2006 at Stack's in New York, and I bid by phone. I paid way more than I thought I would or even should. There was a second identical medal as the next lot and without my competition, it sold for half what I paid. I consoled myself with the old adage that the only purchases you truly regret are the ones you let slip away.

But there was a cautionary and disturbing note at the end of the caption in *The Proud Republic*. It stated that much of the information about the medal's starting another war came from an article by Anne Barbeau Gardiner, "The Medal That Provoked A War: Charles 11's Lasting Indignation over Adolfszoon's Breda Medal," published in *The Medal*, a British magazine. "Although Ms. Gardiner presents a useful summary of information regarding this medal, her reading and interpretation of most of the details is incorrect. For a rebuttal and accurate analysis, see Marjan Scharloo, with additional comment by Peter Barber, in 'A Peace Medal That Caused A War?' *The Medal*, no. 18, Spring 1991, 10-22."



Until I started writing this article, I preferred not to look at the possible debunking of the “start-another-war” theory, but readers of *The Advisory* deserve the true facts, not just the romanticized version, so I set out to find that article in *The Medal*. It wasn’t easy, but with the help of Wayne Homren’s *e-Sylum* electronic newsletter, I located a copy at the ANA where the librarian was kind enough to photocopy the article for me.

Alas! According to the twelve pages of history-laden text in Scharloo’s article, “The political importance which may be attached to some medals in the seventeenth century can hardly be overstressed. However, to attribute the outbreak of the Third Anglo-Dutch War (1672-1674) mainly to Adolphi's Peace of Breda medal is too far-fetched. Even though Charles may have been a capricious king, he should not be accused of launching a war over a medal. The causes of the outbreak of this war were embedded in the network of international politics. Barbeau Gardiner's interpretation of the figure of Envy as an image of King Charles is not convincing, since it is not based on either primary historical sources or the iconographic traditions of the seventeenth century...”

Well, there is more, but you get the point. “Of course we didn’t start a war over a medal,” the British historians imply. I’m still on the fence, though. Anne Barbeau Gardiner’s claim seems about as sensible as the reasons for starting most wars. And, besides, we haven’t heard from the Dutch yet. Is there a Dutch version of *The Medal*?



## American Copies of British School Medals (by John Sallay)

Most of the medal collectors I know started as coin collectors, but gravitated to medallic items for any of several reasons – the generally stronger historical connections, higher quality of design and artistic expression, lower cost to acquire much rarer pieces, better condition specimens and/or the almost infinite design variety. Indeed, on the point of variety, it is nearly impossible to find two different medals of exactly the same design.

A few common design *themes* often recur, such as specific monarchs' busts, the seated allegorical figure of Liberty (or Britannia) with an arm outstretched, Athena offering a wreath as a symbol of achievement, or the draped standing woman weeping next to a funeral monument. The design *details* on various medals are usually very different, however, reflecting the unique artistic expression of the individual die engraver.

During my three decades of collecting school award medals, though, I've come across a handful of mid-nineteenth century American school medals that appear to be direct, intentional copies of commercially produced British award medals. At the time of the industrial revolution, when the steam presses in Birmingham were churning out all manner of historical, commemorative and award medals, it was customary in both British and American schools for teachers to award their best students with either paper or medallic "rewards of merit".

This custom is extensively described and beautifully illustrated in the book Rewards of Merit, by my friend Al Malpa and Patricia Fenn (Ephemera Society of America, 1994). While many of these paper rewards and medals were produced for specific schools and some were even uniquely hand engraved for a specific student, many others were stock items that could be purchased from a local bookseller or other merchant by a teacher to give to his or her best students.

It is clear that some of these stock medals were produced in Birmingham specifically for export to the American market, for example the award medals by Joseph Davis showing Washington (Baker 349-351 and 353) and Franklin (Greenslet GM-57). You may not be surprised, then, that enterprising Americans copied these British exports just as American entrepreneurs copied the metalwork, pottery, textiles and other British manufactures exported to the American market.

While it is possible that the British designs copied American originals, as seems to be the case with Thomason's copy of C.C. Wright's Erie Canal medal, I believe it is much more likely that Americans copied the British originals and offered them as cheaper alternatives for American teachers than the British imports.



Figure 1 shows a white metal medal (38mm) signed by Davis from about 1850, with a nearly identical medal (41mm) signed "Bridgens N. York" below it. The reverse lettering and details of the wreath are somewhat different, and Bridgens has added "School Boy" under the figure just in case his audience didn't get the idea, but everything else is nearly identical – the boy reading his book, with his bag and slate propped against the door of the "School", the beehive signifying industry and the temple of fame on the hilltop in the background signifying the ultimate reward of diligent effort.

Joseph Davis and Charles and William H. Bridgens were roughly contemporaries.



Davis was active in Birmingham, England from about 1830 to 1860 and the Bridgens' operated on William Street in New York from about 1850 to 1870. As an aside, there is a girl's version of the Davis medal, showing a young girl in a dress sitting on a chair facing right, but I have not seen a girl's version of the Bridgens medal.



Figure 2 shows another Davis knock-off, this time by F.B. Smith, also of New York. The medal on top is a copper version signed by Davis (38mm), showing a girl praying, with part of the first line from the Lord's Prayer as the legend, "Our Father Which Art in Heaven", from the King James version of the Bible (Luke: 11, 2 and Matthew: 6,9). The white metal version below (34mm) uses the more American "...Who Art in Heaven" and is signed "F. B. Smith F." (for "fecit", Latin for "made it").

Note that the reverse is identical to the boy's version of this medal signed by Smith, shown at the bottom of Figure 3. From 1835 to 1848, Smith was a partner of Joseph Bale, who in turn had been partnered with C.C. Wright prior to that. Smith was later partnered with a Hartmann and then Horst, but in between these

partnerships was on his own for a short time, I believe.



Figure 3 shows three white metal versions of essentially the same design, two of which are copies. The two medals at the top are both British and nearly identical, the first (45mm) signed by Allen & Moore and was probably made about 1840-1860. The second (also 45mm) signed by Fenwick, but he was active much later in the nineteenth century, roughly around 1890. Both signatures can be found at the bottom of the folio leaning against the stool. The F.B. Smith version at the bottom of the photo (34mm) is from roughly 1850 and has the identical central device on the obverse, but Smith has changed the placement of the legend and eliminated the ornate border on the obverse and used a different reverse design.



Figure 4 shows two nearly identical white metal medals, the main difference being the use of the words “Sunday” versus “Sabbath” in the reverse legend and the inverted legend on the obverse. The medal at the top (34mm) is not signed and was purchased from an American dealer, so could be American. The medal at the bottom (35mm) is signed “Merriam” on both obverse and reverse, referring to either Joseph H. or George H. Merriam of Boston, who were active from about 1850 to 1870.

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One of the things I most dislike about *coin* collecting is the fixation on dates and die varieties--I mean, who cares which way the “s” slants on a particular half dime--and I certainly don’t mean to take us down that path. But I think it’s interesting to observe that some medals were clearly commercial products and, just as with other commercial products which achieved success in the marketplace, someone copied them and undercut the price. So it was with a few school award medals in the mid-nineteenth century.

## Some Observations On The Distribution Of Medals Issued By The City Of London (by Scott H. Miller)

Between 1831 and 1902 the Corporation of the City of London issued a series of 30 medals to commemorate important events within the city. Many relate to visits by members of the British and foreign royal families, while others relate to important building projects and other notable events. While the medals themselves have been well documented, first in Numismata Londinensia by Charles Welch (1894) and later by Laurence Brown in his three volume British Historical Medals, little has been published regarding their issuance and distribution.

The first medals issued by the City of London were struck to commemorate the opening of London Bridge in 1831. The larger of the two was a 51mm medal depicting a bust of William IV on the obverse and a depiction of the bridge on the reverse. The second, smaller medal, measures 27mm. The obverse shows the arms, crest and motto of the City of London, while the reverse depicts the Bridge-House Estates Mark and suitable inscription. According to Welch, a gold medal was presented to the King at the opening ceremony on August 1, 1831. (p.29). During the ceremony, King William and Queen Adelaide, attended by members of the royal family and a large number of officials traveled from the London to the Surrey sides of the bridge and back. Along the way, their Majesties scattered the smaller medals among the spectators. (Welch p. 29)

While Welch says little about the distribution of other medals, a brief article in the June 1897 Numismatic Circular does provide some information on the subject. According to the article, the town of Loughborough had recently applied for a set of the medals. This caused the Corporation to consider in general, how sets are distributed,

noting that to date, some 50 complete sets had already been presented to municipalities, public authorities and institutions. The Corporation decided that requests from foreign governments and British government departments would be honored, while with requests from municipalities, preference would be given to those larger towns and boroughs with established museums. In those instances where the request for medals would not be honored, the Corporation might instead present a copy of "Numismata Londinensia". Finally, the article indicates the cost of a complete set of medals to be about £9 10s. (NC col. 2263)

From the above, it would seem that the distribution of medals was largely limited to civic bodies, a small group of letters acquired by this writer and transcribed below, provides another view. It appear that medals were also available to certain City officials, as well as to municipalities and institutions. Presumably, a small number were also presented to other dignitaries, though, curiously, many of these medals are not listed by Brown as being in the Royal collection at Windsor. However, given the relatively small number of medals struck and the fact that examples were available more than 50 years after striking would indicate that few examples were given away, and that later sales were both restricted and the subject of little demand.

One other aspect worth mentioning is the cost of the medals. The Numismatic Circular article indicated that the set of medals would be about £9 10s. Assuming the 1897 Jubilee medal was not yet issued, the set would include a total of 26 medals, at an average cost of 7s 4d each, a very modest sum, even taking into account the fact that many of the medals were struck more than 30 years earlier. By way of comparison, the Barber medal issued for Queen Victoria's visit to the Guildhall in 1837 (BHM 1772) carried an issue price of 15s in bronze (Griffin and Hyams advertisement), while a bronze specimen of Queen Victoria's 1887 jubilee medal was originally sold for 10s

6d. (BHM 3221 notes). The price quoted for the set of medals can therefore be seen as having been quite a bargain.

Letter 1

6 Dec. 95

My dear Mr. Browning.

Thanks for your very kind letter  
I am quite myself again. The indisposition, though severe at the time, was quite temporary.

Alderman Treloar is quite entitled to order a set of medals, and can of course do what he pleases with them. I shall no doubt hear from him soon.

With kind regards  
Believe me

Sincerely yours

C. Welsh

A. G. Browning Esq. FSA  
16 Victoria SE(?)  
Westminster

Letter 2

Ludgate Hill,  
London, E.C.  
12 Dec / 95

Dear Mr Browning

I have to apologise to you for not answering yours of 16 Nov. last about Corporation Medals. I overlooked it. I will see the Chairman of the Library Committee at once and see what I can to further your wishes in the matter.

Yours ever truly  
W. P. Treloar

I am  
Dear Mr. Alderman  
Yours faithfully

Charles Welch

Letter 3

Ludgate Hill  
London, E. C.  
19<sup>th</sup> Decr 1895

A. G. Browning, Esq.  
16 Victoria Street  
Westminster

Dear Mr. Browning

I hope you will forgive me for the delay in attending to your wishes with regard to the Corporation Medals. I now have the pleasure of enclosing you a list of these medals which, if you will please fill up I will get for you, or rather you can send for them when matters have been arranged.

I am, Dear Mr. Browning

Yours truly

W. P. Treloar

Letter 4

30 December 1895

Dear Mr. Alderman

Your letter and cheque reached me during the Christmas vacation. I now have the pleasure of sending all the medals but two viz: Temple Bar + Tower Bridge. The first is out of stock + the other has not reached me. Both will be due to you [illegible] your cheque and shall be sent as soon as copies are received.

Mr Alderman Treloar

Letter 5

Ludgate Hill  
London, E.C.  
30<sup>th</sup>. Decr. 1895

A. G. Browning, Esq.  
16 Victoria Street.  
S.W.

Dear Mr. Browning,

I have today received the enclosed letter and the Medals therein referred to. I will send you the parcel of medals by my form's cart tomorrow morning. You will observe there are two more medals to be sent to me. I shall be pleased to hear that you receive the parcel safely and in good condition.

I am, Dear Mr Browning,

Yours truly

W. P. Treloar  
mfw(?)

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Numismatic Circular, vol. V No. 55 June 1897.  
Unpublished correspondence between Charles Welch, Alderman W. P. Treloar and A. G. Browning, 1895



Welch, Charles. Numismata Londinensia,  
1894

## Letters to the Editor

Dear Mr Adams,

Whilst looking at medals and medalettes on the web I came across your newsletter and an article on a die for 1964 (1864? –ed.) paquet medalette.

I have a medalette of the same date which was given to me by my Aunt after a visit to the US. I have attached a photograph and would appreciate any information you could provide me on this.

Regards

Donna Harris

**MIDWEST MORTGAGE SOLUTIONS**  
**MICHAEL & DONNA HARRIS**  
PHONE/FAX 02 6369-1331  
MOBILE 0417 228-207



Dear Mr. Adams,

I just wanted to write, first, to thank you and Anne for your fascinating and beautifully

put-together monograph on the Comitia medals. I read it from cover to cover, and found it extremely readable and useful. I am an “exonumismatics” aficionado myself, though my interests tend to be earlier and European, but as the current custodian of the gold Washington medal and the Franklin medals materials, your essays were most helpful professionally.

I wonder, if you have any time, whether we might be able to arrange to meet and talk. We are opening our grand Vattermare exhibition on June 15 and I would like to invite you to that, and also to discuss Vattermare and numismatics in some way. We are also scratching around for suitable loans of coins and medals featured in his early book on the subject, and would surely benefit from any thoughts or advice you might have.

I have come to know a small group of medals aficionados in town through a collectors’ club I belong to in Boston, and also wonder if you know any of them?

Best regards and congratulations once again,

Earle

Earle Havens  
Acting Keeper of Rare Books and Manuscripts  
Departments of Rare Books & Manuscripts,  
and Special Collections  
Boston Public Library  
700 Boylston Street, Copley Square  
Boston, Massachusetts 02116

Hello:

Here’s a bit of a puzzler and wonder if you have any thoughts on it

I have had the bronze example of the St. Gaudens/Barber Columbian Expo medal (Dryfhout #151) many times but recently purchased this silver-colored example and I am wondering if it is a known variant or possibly a counterfeit (although I can’t imagine why anyone would choose to do such a thing)

or...??. The detail on this example is not as sharp as on the bronze but it is still pretty detailed and the signatures are evident. The diameter is 3." I did write to Mr. Dryfhout who wrote the St. Gaudens catalog and he knew of no forgeries or gold or silver examples.

Interestingly, the medal is made out to Bernheim Bros. who made I.W. Harper Whiskey which won a gold medal at the fair. I was wondering if perhaps they made copies of their bronze Columbian medal (I'm not sure what form the actual gold medal—if there actually was one—that they won took) to give to employees and this is one. Just an idea as I cannot puzzle this one out. I'd be happy if you can offer any ideas.

Regards,

Steven Thomas

Steven Thomas, Inc  
P.O. Box 41  
Woodstock VT 05091  
802.457.1764 (Phone/FAX)



Columbian Exposition Medal

Dear John

I am seeking information about a medal by T(homas) W(ells) Ingram of Benvenuto Cellini, and I hope you can help with a request to members of Medal Collectors of America. I have been in contact with Christopher Eimer, Daniel Fearon, Philip Attwood at the BM, Ben Weiss, ANS, Smithsonian, Berlin Coin Cabinet, Victoria and Albert Museum and the Birmingham Museum and Art Gallery, but with no success.

The medal is uniface (the reverse is completely blank), in silver, 51mm in diameter, with a bust of Cellini right half-facing, and legend BENVts CELLINI FLORENTs SCVLPr ET AVRr (The lower case represents small capital letters above the main line.) The signature T W Ingram) of the medallist is on the right-hand extreme of the bust. I have attached a scan of the medal.

Regards,

Walter

Professor Walter R Bloom  
Honorary Associate (Numismatics)



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Dear Walter,

The entry on Ingram in Forrer may answer your question. Forrer states: "Ingram contributed to Thomason's series of Great Men, & etc." Your Cellini certainly fits nicely with that series.

Forrer also provides some references on Ingram:

Medallic Illustrations II, 728

Cochran-Patrick

Numismatic Chronicle 1888, 1872

Perhaps these would shed more light.

Sincerely,

John Adams

John-

I have a short item which the MCA readers might like-

At one of the recent Baltimore shows I purchased an example of the Julian AM-33, an award medal issued by the Massachusetts Charitable Mechanics Association in 1841, to one Enoch Robinson for innovation in door springs & jambs. This was mentioned in the E-Gobrecht, an electronic newsletter for collectors of Liberty Seated coinage, the connection being that Christian Gobrecht, author of the Liberty Seated coinage, was also the engraver of the MCMA medal. A researcher doing Internet searches for Enoch Robinson came across this discussion and immediately contacted me. It turns out that the firm of Enoch Robinson is still in business 160

years later, albeit absorbed into another concern. This individual represented the Robinson line of products (today a decorative hardware line), and to make a long story short, a deal was struck, and the medal was delivered into the Robinson collection.

I was pleased to place the medal with the right owner; there are plenty of MCMA medals for a Gobrecht collector, but only one for a Robinson collector.

No doubt there are many such award medals waiting to be reunited with a patient researcher, and perhaps some other MCA readers have a like story.

By the way, if anyone has an extra AM-33, I would like to replace mine!

Regards,

Len